

WELLSPRING

IN MEMORY

BENEFIT



OF

CONCERT



NANCY FINK

with performers

Jeanie Chung, piano

Louis Papachristos, flute

Erika Raum, violin

Barry Shiffman, violin/viola

Terence Tam, violin/piano

Thomas Wiebe, cello



Thursday, December 14, 1995

8 pm

Walter Hall, Edward Johnson Building

Programme

Flute Quartet
in D major, K. 285

Wolfgang Amadeus Mozart
(1756 - 1791)

Allegro
Adagio
Rondeau

Passacaglia

George Frideric Handel
(1685 - 1759)
arr. Halvorsen

Kol Nidre, Op. 47

Max Bruch
(1838 - 1920)

Intermission

Piano Quintet in E flat major, Op. 44 Robert Schumann
(1810 - 1856)

Allegro brillante
In modo d'una marcia un poco largamente
Scherzo (molto vivace)
Allegro ma non troppo



Programme Notes

Flute Quartet in D major, K. 285

Wolfgang Amadeus Mozart

During the years 1777-1778, the 21-year-old Mozart left his native Salzburg in order to journey to Mannheim in search of a new position. For Mozart personally, this trip was discouraging. Not only did his mother die during the journey, but he also failed to secure the appointment he so desired. Nevertheless, during his stay in Mannheim, at the end of 1777, Mozart met a wealthy Dutchman whom he identifies in his letters as "Dejean". Mozart was referring to the amateur flutist Dejong who commissioned him to write several new works. Mozart composed very slowly and unwillingly for Dejong causing the commission to be left incomplete and the fee never to be fully paid.

Whether it was the medium or the personality of Dejong himself, Mozart never really threw himself into the project. This would have included a set of six quartets for flute and strings; however Mozart only wrote three of the intended quartets - a fourth added at a later date - and, almost a year later, two flute concertos. Two of the quartets are small scale works, each set in two movements. As a result, the flute quartets have suffered from a "Bad reputation" - one commentator of the time going so far as to write them off as works that "show Mozart's hate for the instrument pretty clearly." At least as far as K. 285 is concerned, however, this is surely unfair. Although this work does not go into any great depths, the *Flute Quartet in D major, K. 285* is the longest and most elaborate in the collection, and exhibits considerable charm, as it is gracefully written for the featured instrument.

The flute is without a doubt the leader in the first movement; the other instruments are relegated to accompaniment. The emphasis on the minor in the development lends an air of graceful resignation, rather than pathos. The second movement, set in B minor, finds the solo instrument playing an exquisitely lyrical song, while the strings play pizzicato throughout. A sprightly rondo begins without pause, the roles being more evenly distributed than in the first two movements.

- Edgar Colón-Hernández



Piano Quintet in E flat major, Op. 44

Robert Schumann

Schumann was the first to conceive and execute a work for string quartet and piano. Although many composers since have written for the same combination, his *Piano Quintet in E flat*, with its undying beauty, sustained vigor, and masterful design, continues to maintain supreme popularity. The first public performance took place January 8, 1843 - his wife to whom it is dedicated, playing the piano part.

The first movement opens with a vigorous theme harmonized in plain chords. The second theme is announced by the cello alternating with the viola. There are few movements in chamber music so stimulating in vigor of theme and so exhilarating.

The second movement is a funeral march. There is an atmosphere of mystery about the first theme, announced by the violin. This is followed by an agitated section and a quiet return of the second theme in F major. The movement closes with the return of the march theme.

The *Scherzo* resumes the joyous character of the first movement. Here we see what can be done with the ascending and descending major scales as thematic material. The first section alternates with two trios.

The final movement adds to the work in tonal beauty and wealth of ideas and treatment. It is contrapuntal and employs some thematic material from the other movements. Schumann's ingenuity in polyphonic skill and melodic invention is hardly equaled in any other of his compositions. He has left here a conspicuous example of the object of fugal and canonic treatment, i.e., the enhancement of beauty, interest and significance in music.

- Courtesy of Columbia Artists Management Inc.





Jeanie Chung

Korean-Canadian pianist **Jeanie Chung** studied in Toronto with James Tweedie at the Piano Academy of Toronto and with Boris Lysenko and Leon Fleisher at the Royal Conservatory of Music. Ms. Chung received her Bachelor and Master of Music Degrees from the Juilliard School, and is currently pursuing a Doctor of Musical Arts Degree at Juilliard, studying with Herbert Stessin. An active performer, Jeanie has performed solo and chamber music concerts in England, Germany, Korea, across Canada and America. She has appeared as a soloist with the North York Symphony, the Royal Conservatory Orchestra, the Taegu City Symphony Orchestra and most recently with the Juilliard Symphony in her New York City debut at Alice Tully Hall. In Canada, Ms. Chung has been a prize winner in numerous competitions and has been the recipient of grants awarded by the Ontario and Canadian Arts Councils.



Louis Papachristos

Canadian flutist, **Louis Papachristos**, studied at the University of Toronto with Douglas Stewart and at the Juilliard School in New York with Julius Baker. He has been a prize winner in the Montreal Symphony Orchestra Concerto Competition and the Toronto Symphony Orchestra Concerto Competition. In 1992 Mr. Papachristos was asked to perform at the National Flute Association Convention in Washington D.C. in honour of Julius Baker's 75th Birthday. Mr. Papachristos has frequently recorded for radio broadcasts on both the CBC and Classical 96 FM.



Erika Raum

Violinist **Erika Raum** is a recent graduate of the University of Toronto, Faculty of Music where she studied with Lorand Fenyves. As recitalist and chamber musician, Ms. Raum performs in concert series across Canada and in America. She has been soloist with the National Arts Centre Orchestra, the Banff Festival Orchestra and the Edmonton Symphony among others. In 1992, she earned recognition for her awards received at the Joseph Szigeti International Violin Competition in Budapest. She returns to Europe often, giving recitals in France, Portugal, Hungary and Austria. Erika has been invited to play concerti with such orchestras as the Budapest Radio Orchestra, the Hungarian National Philharmony and the Vienna Symphony. Broadcasts of recent performances have delighted listeners throughout Europe.



Barry Shiffman

Barry Shiffman began studying the violin at the age of six with his father and continued his studies at The Royal Conservatory of Music and at the University of Toronto studying with Leo Wigdorichik. He has participated in master-classes with Lorand Fenyves, David Zafer, and Victor Lieberman. Following his debut with the Toronto Symphony in 1982 he appeared in recital and with orchestras across Canada. Mr. Shiffman has been the recipient of many awards including the grand prize of the 1987 Canadian Music Competition, and grants from the Chalmers Foundation and the Canada Council. Since the fall of 1989, Mr. Shiffman has been a member of the New York based ensemble, the St. Lawrence String Quartet. This ensemble, performs over 80 concerts a season across Canada, the United States, Europe and Japan. In addition, the quartet has visiting residency positions at the University of Toronto and Yale University.



Terence Tam

Violinist and pianist Terence Tam is a frequent recitalist in Canada and the U.S., and has also performed in England, France, Germany and Japan. He has appeared as soloist with numerous Canadian orchestras and his performances are regularly broadcast on Canadian national radio and television. Terence was a featured soloist in the 1991 Debut Young Artists Recital Series in Montreal. Mr. Tam studied at the Royal Conservatory of Music and also at the University of Toronto. In 1992, he was a scholarship student at the Peabody Institute of music in Baltimore, and received his Graduate Performance Diploma. Terence has been a frequent prize-winner in national and international competitions.



Thomas Wiebe

Thomas Wiebe began his cello studies at the age of nine with Julie Banton, and continued his musical training at the Eastman School of Music with Robert Sylvester and Steven Doane, and at the Juilliard School and Yale University with Aldo Parisot. Upon completing his studies, Mr. Wiebe joined the Toronto Symphony Orchestra, where he is now in his third season. Mr. Wiebe has been an award-winner at numerous competitions, including 1st prize in the Juilliard and Yale Concerto Competitions, and the Canadian Music Competition. Mr. Wiebe is also an active soloist, chamber musician and teacher. He is frequently heard on radio broadcasts. Since 1991, Mr. Wiebe has been on faculty at the Courtenay Youth Music Centre in Courtenay, British Columbia.

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